



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

13.14 SEASON

University of Toronto Symphony Orchestra

David Briskin, Director of Orchestral Studies and Conductor

David Braid, Piano

University of Toronto Jazz Orchestra

Gordon Foote, Director

Thursday, February 13, 2014

7:30 pm. MacMillan Theatre

Edward Johnson Building

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

PROGRAM

Three Dance Episodes from *On the Town*

Dance of the Great Lover

Lonely Town

Times Square, 1944

Leonard Bernstein

(1918-1990)

David Briskin, conductor

Scaramouche

Vif

Modère

Brasiliera

Darius Milhaud

(1892-1974)

Shaun Mallinen, saxophone
Matthew Poon, graduate conductor

Rhapsody in Blue

George Gershwin

(1898-1937)

David Braid, piano
David Briskin, conductor

INTERMISSION

UNIVERSITY OF TORONTO JAZZ ORCHESTRA

Gordon Foote, director

Repertoire to be selected from the following:

Flight of the Foo Birds

In the Still of the Night

Time for a Change

Emily

Wind Machine

Thing

Composed & arranged by Neal Hefti

Comp. Cole Porter/arr. Patrick Williams

Comp./arr. Hank Levy

Comp. Johnny Mandel, Johnny Mercer/arr. by Les Hooper

Comp/arr. Sammy Nestico

Comp. Ellington/arr. Bret Zvacek

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Program Notes

LEONARD BERNSTEIN (1918-1990)
Three Dances from *On the Town* (1945)

Leonard Bernstein sets himself apart from his contemporaries firstly by his sheer eclecticism – he was a composer, conductor, lecturer, pianist all in one – and secondly by his leaning towards tonality and popular idioms in his music. In exploiting rhythmic structures, particularly using jazz influences, Bernstein has more in common with George Gershwin and Darius Milhaud than he does Igor Stravinsky or Arnold Schoenberg.

On the Town had its genesis as the ballet *Fancy Free*. Taking a risky turn away from tradition, Bernstein and choreographer Jerome Robbins set the scene in contemporary New York City: three sailors are given a 24-hour shore leave. Robbins describes the plot of the musical comedy as “the tale of how they meet first one, then a second girl, and how they fight over them, lose them, and in the end take off after still a third [girl].” The success of *Fancy Free* led to the musical adaptation *On the Town*, which in turn led to *Three Dances*. Despite Bernstein envisioning the dances as “symphonic pieces” they have more to do with popular music. The first movement is a “jazzy, macho dance number” describing Gaby (one of the sailors) as the *Great Lover* who (in a dream) sweeps the glamour queen Miss Turnstiles off her feet. The second movement (*Lonely Town*) again features Gaby when he abandons an innocent high school girl who has fallen head over heels for him. The third, *Times Square, 1944*, features variations on the tune “New York, New York”. It is set in the finale of the first act, where the entire cast hits the bar for a good time. Music critic David Hurwitz describes this last movement as “urban,

contemporary, smart and stylish, it was New York, 1944” (emphasis original).

DARIUS MILHAUD (1892-1974)
Scaramouche (1937)

Scaramouche had its genesis as a suite for two pianos, written as a commission for the 1937 World Fair in Paris. Faced with a looming deadline, Milhaud cobbled together music from his earlier work *Le Médecin Volant* (The Flying Doctor), a musical comedy about a valet who poses as a doctor. Initially doubtful of its quality, Milhaud would grow to like the piece after repeated successes. *Scaramouche* takes its name from the *commedia dell'arte* stock character. The roguish and clever character frequently lands himself in tough situations, but always manages to escape.

Like other French composers of the era – and in line with the Americans – Milhaud turned to jazz and Latin American influences. One reviewer describes French music of this time as possessing “lively rhythms, bright sonorities, and general joie de vivre... plus a willingness not to take one’s self or music too terribly seriously.” Nowhere is this more true in *Scaramouche*, where the solo saxophone is almost continuously found in the bright high register of the instrument. The first movement *Vif* (lively) opens with the soloist tumbling up and down aimlessly several times before find his way to solid ground. Milhaud also introduces polytonality in this first movement to great effect. The second movement *Modéré* (moderate) takes its influence from gospel call and response. Featuring three themes (the first two are later juxtaposed), the movement opens with a simple call in the alto saxophone. This call is echoed at the end of the

movement, something Shaun Mallinen calls “the preacher has the last word.” The final movement *Brasiliera*, is the most popular of the three. Milhaud first heard Brazilian music while serving in the staff of the French ambassador to Brazil. With the tempo indication *mouvement de samba*, this movement has it all – driving rhythms, brilliant sonorities, and a general joie de vivre.

GEORGE GERSHWIN (1898-1937)
Rhapsody in Blue (1924)

In November 1923, band leader Paul Whiteman approached George Gershwin with a proposal for an extended composition to be featured at an upcoming concert. The concert was to feature jazz music; in Whiteman’s own words he wanted to “make a lady out of jazz” – that is, refine it with nineteenth-century classical techniques to make it acceptable to his cultivated audience. Gershwin was somewhat skeptical and said he would think on it. Nevertheless, Whiteman went ahead and announced that the concert would feature a jazz concerto by Gershwin.

Gershwin was intrigued, however. He first heard the motoric “B theme” (that

enters on the heels of the opening clarinet solo) in the chugging of a train as it moved along the tracks. While tinkering at a piano during one party, he inadvertently came across what would be the tune for the slow section (although there are at least two other versions on how this theme came to be). But with only weeks to compose, the piano part was not yet finished by the time of the premiere. In fact, Gershwin put the finishing touches in a back room during the first part of the concert.

Reportedly, the audience was held spellbound from the opening clarinet glissando (a specialty of clarinetist Ross Gorman) to the very end. Gershwin and Whiteman would tour with this piece dozens of times in the first year alone. Although posterity has found that *Rhapsody in Blue* is not jazz in the strictest sense (nor is it classical, for that matter), it has endured because of its “memorable and evocative melodies, that could not have been written by anyone other than Gershwin.” *Rhapsody in Blue* also established Gershwin as a serious composer of art music – a reputation that has endured far after his death.

Program notes by Matthew Poon

Biographies

A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, **DAVID BRISKIN** was appointed Director of Orchestral Studies and Conductor of the University of Toronto Symphony Orchestra in July 2008. He has served as Music Director and Principal Conductor of The National Ballet of Canada since 2006. Prior to his appointment with The National Ballet of Canada, Mr. Briskin served as Conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. He is a frequent guest conductor with the world's leading ballet companies including The Royal Ballet, Covent Garden, New York City Ballet, and San Francisco Ballet among others. He served as conductor for The Juilliard School's Dance Division from 1993 to 2005. In addition to his work in dance, Mr. Briskin has enjoyed great success on the concert stage. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Windsor, Cincinnati Pops and Singapore Symphony Orchestras; the Hong Kong Philharmonic, and the National Symphony Orchestra of Costa Rica, among others. For six years he served as the Music Director of the 150-voice Masterwork Chorus and Orchestra in New York, a tenure highlighted by annual performances at Carnegie Hall.

Hailed in the Canadian press as "A jazz genius to call our own" (*Maclean's*), two-time Juno award winning **DAVID BRAID** is among a new generation of Canadian artists making his mark on international stages. Braid has performed across Western Europe, Scandinavia, Asia, Australia, Brazil, the United States and Canada. Combining harmonic intricacies fundamental to European classical music

and the spontaneity of American jazz, Braid's original music engages audiences with melodic lyricism and rhythmic pulses that do not conform neatly to any one musical genre. Recently awarded Jazz Pianist of the Year in Canada, Braid is also a recipient of SOCAN Composer of the Year, recognizing his output of over eighty works including compositions for solo piano, jazz ensembles, chamber ensembles, and symphony orchestras. He has released nine recordings, garnering six Juno nominations and two Juno awards; he is also a multi-National Jazz Award Winner and a recipient of the Canada Council for the Arts' "JazzID Award." Braid graduated from the University of Toronto and was nominated for the Canadian Governor General's Academic Medal. In addition to performing and composing, Braid is on faculty at the University of Toronto.

GORDON FOOTE recently accepted a position at the University of Toronto as Professor in the Jazz Studies Program of the Faculty of Music. The most important elements of this portfolio will be to direct the University of Toronto Jazz Orchestra (UTJO). Previous to that, Gordon spent twenty-six years as an Associate Professor in the Jazz Studies Program at the Schulich School of Music of McGill University, in Montreal, Quebec. He served as Dean (interim), Associate Dean (Academic and Student Affairs), Chair of the Department of Performance, Director of Graduate Studies and Chair of the Jazz Area, as well as six years as a professor at St. Francis Xavier University in Nova Scotia. Gordon is one of the pioneers of jazz education in Canada, being instrumental in the development and implementation of the first undergraduate and graduate university jazz studies programs in the country. Professor Foote was the coordinator of the McGill Jazz Orchestras, and directed

McGill Jazz Orchestra I.

Under his direction, the ensemble performed throughout the United States and Canada, France, Switzerland, England, Ireland and Mexico. The ensemble has released nine recordings. As a saxophonist and clinician for Conn-Selmer, Gordon has performed in Canada, Europe and the United States. He has also served as the Quebec representative to the IAJE, the Director of Education for IAJE Canada and as President of Jazz Canada. His studies at the University of Minnesota and the University of North Texas combined with 38 years of performing and teaching experience, leave him as probably the most respected and requested adjudicator, conductor, clinician and jazz educator/performer in Canada.

MATTHEW POON is currently assistant conductor of the Kindred Spirits Orchestra in Markham, and conductor of the chamber orchestra and youth choir at Scarborough Chinese Baptist Church. During his time at McMaster University he served as assistant conductor of the university choir and women's vocal ensemble, and guest conducted the concert band. Matthew is a master's student in orchestral conducting at the University

of Toronto. Initial studies in piano from the age of 5 led to an associate's diploma in piano performance from the Royal Conservatory of Music followed by a bachelor's degree in music from McMaster University. Previous conducting teachers include Dr. Keith Kinder (McMaster) and Kristian Alexander (Kindred Spirits Orchestra).

Saxophonist **SHAUN MALLINEN** holds a master degree in performance from the University of Toronto where he studied with Wallace Halladay. This past summer he participated in Steve Reich's *New York Counterpoint* at Dundas Square as part of the INTERsection new music marathon. He has performed with the Scott Goode Ensemble at The Music Gallery and participated in a concert with Toronto New Music Projects. He performed at Roy Thomson Hall, and the George Weston Recital Hall with the Toronto Symphony Youth Orchestra. As a member of the 2010 U of T Concerto Competition winning quartet, Shaun performed Michael Colgrass' concerto *Urban Requiem* for saxophone quartet and Wind Ensemble. Shaun is also an active saxophone teacher, and he works with sTOx Quartet, Toronto's new classical contemporary saxophone quartet.

UNIVERSITY OF TORONTO JAZZ ORCHESTRA

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Hojin Jang
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Patrick Smith
Connor Newton
Francis Smith

TRUMPETS

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Morgan Gardner
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Brad Eaton

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Connor Walsh, bass
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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

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Matthew Girolami
Alanna Gunn
Peter Klaassen
Chantel Leung*
Doug Ohashi*

FLUTE

Tristan Durie
Katharine Hao, *piccolo*
Jessica Leung
Robin Meiksins

OBOE

Boris Chang
Eric Chow, *and English horn*

CLARINET

Omar Ho, *and E-flat*
Anoush Hosseini-Tabatabaei
Petra Nikolaou
Katie Steadman, *and bass*

SAXOPHONE

Jake Armstrong, *alto*
Sara Everson, *tenor*
Petra Nikolaou, *alto*
Elliot Wright, *alto*
David Zucchi, *alto*

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Eric Mohr

HORN

Natalie Worden
Hannah Terminsky
Ryan Garbett
Eric Szabo
Chris Going

TRUMPET

Kathryn Clarke
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